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IN THE MAGAZINES

There is much of more than passing interest concerning art in the February magazines. The *North American Review* prints in full the paper by Mr. Thomas Hastings on "The Evolution of Style in Modern Architecture," read before the National Academy of Arts and Letters at a public meeting held in Washington on December 14th, which constitutes a plea for a Renaissance and ventures the prophecy that in the near future architects will be educated in but one style—the style of their own time. This Renaissance, Mr. Hastings holds, will be guided by the fundamental principles of the classic. The *Century* contains a short article on "The Art of Homer Martin," by Charles de Kay, and some excellent reproductions in half tone of important paintings. The frontispiece is a reproduction of a portrait of the late Richard Watson Gilder by Cecilia Beaux, who in this same issue writes of Mr. Gilder's relation to the Arts. "His interest in art sprang," she says, "from the deepest source of his profound nature—that is, from the sense of the needs of humanity and of his time. He understood the part of beauty in the world, and regarded it with almost the same awe that he had for the moral element of life. * * * In all official matters Mr. Gilder believed that an art commission of experts, chosen by experts, could be of incalculable value to the country. He trusted in the service artists could thus render in their own field, and had faith in the final recognition of such service by the people. He gladly accepted the presidency of the National Art League, out of which has grown the Federation of Art Societies." The second chapter of Elihu Vedder's "Reminiscences of an American Painter," dealing with the years spent in Florence, is found in *The World's Work*, and in *The Bookman* is begun "The Story of Art in America," by Arthur Hoeber. Royal Cortissoz contributes an article on Frederic Remington to the *Scribners*, and Elisabeth Luther Cary one on "Some Masters of Portraiture," a review of exhibitions held at Scott and Fowles and

Knoedler's not long ago, to *Putnam's*. The leading article in the *Architectural Record* is on the architecture of Princeton College by Montgomery Schuyler; the *International Studio* gives some space to an illustrated article by Achille Segard on the sculpture of Prince Paul Troubetzkoi; and the *Craftsman* publishes plans and a description of houses designed by Wilson Eyre—an architect who meets the needs of the day.

BOOK REVIEWS

TOWN PLANNING, Past, Present and Possible. By Inigo Triggs, A. R. I. B. A. Methuen & Co., London, Publishers. 173 Illustrations.

TOWN PLANNING IN PRACTICE. An Introduction to the Art of Designing Cities and Suburbs. By Raymond Unwin. T. Fisher Unwin, London, Publisher. 300 Illustrations.

The interest of the public in the development of cities is shown by the publication in England of the two most important works in our language on this subject—*Town Planning, Past, Present, and Possible*, by H. Inigo Triggs—and *Town Planning in Practice—An Introduction to the Art of Designing Cities and Suburbs*—by Raymond Unwin.

Mr. Triggs gives a brief review of the great awakening throughout the world in city development. He describes the work of municipal, civic, and city commissions in this country and Europe, and gives one of the best historical reviews of ancient and modern city plans published up to the present time. Mr. Unwin discusses briefly, thoughtfully, and interestingly the type and history of cities in the chapters on "Civic Art as the Expression of Civic Life," and "The Individuality of Towns."

Mr. Triggs gives considerable space to the plan of Washington City and the Park Commission Report. We must assume that Mr. Unwin has not seen this document, the forerunner of similar work in this country, as he fails to men-

tion it while he notices many minor reports from the United States. After the historical review the books treat the subject on different lines. Mr. Triggs starts with the circulation of traffic, of which he gives a very clear description of work proposed and in execution in Paris, London, and other cities to improve present conditions, and prepare for future necessities. He quotes extensively from an interesting series of pamphlets prepared by Eugene Henard on Paris, and gives plans showing the circulation of Berlin, London, Moscow, and the freight subway in Chicago. He next treats of city expansion and shows the necessity of a carefully prepared and well studied scheme for the growth of cities, pointing out the troubles and difficulties which may arise from want of such a plan and the comfort and beauty possible by forethought in the preparation for future growth and expansion. This is followed by a discussion on the planning of streets, their lay-out and direction, their breadth, the proportion of roadways and sidewalks, provision for the horse, the carriage, the pedestrian, the tram car, and the subway. He discusses the height of buildings and their relation to the width of streets so as to give light and ventilation.

The question of street intersections, small parks, and circles are considered, intelligently, with a brief account of trees and the soil in which they will flourish. The last chapter in Mr. Triggs's book is devoted to the planning of squares and open spaces, numerous plans and photographic views from the cities of the world, being given of picturesque, semi-picturesque, and of formal open squares, illustrating different methods of beautification and formulating principles which may be drawn from these examples.

Mr. Unwin, after his historical data, gives interesting chapters on formal and informal beauty; the picturesque village, the Gothic court in contrast with the formal plaza and garden and advises as to where one or the other should be used. He makes a strong plea for the necessary survey and study of conditions and surroundings, of boundaries and

approaches as the first step before the preparation of a plan.

The chapter on "Centers and Enclosed Places" is one of the most interesting in the book. He describes the effect gained in seclusion surprise and beauty by enclosing these squares and concealing the entrance to them. He then draws a contrast between such squares and the open squares or places with extended vistas. He gives many views showing the cleverness of the medieval builders in securing picturesqueness and beauty by this seclusion. The statement that the large buildings in such squares must not be isolated from but need surrounding buildings to enhance their scale and dignity, is interesting and evidently true.

Mr. Unwin deals, as did Mr. Triggs, with the arrangement, treating, and planting of roads, with their intersections. He devotes the most interesting portion of this chapter to the planning of roads in suburban and residential districts and in the discussion of their relation to the dwelling and its site. Through the better part of Mr. Unwin's book the tendency can be seen to point more forcibly to the suburban town or picturesque grouping and effects, while through Mr. Triggs' the large town or the formal treatment is dominant. So as might be expected the closing chapters of Mr. Unwin's book treat of villages and towns—under the title of "Plots and Spacing of Buildings and how the variety of each must be dominated by the harmony of the whole," and of "Co-operation in City Planning and how Common Enjoyment Benefits the Individual." The description of the treatment of various problems on grouping buildings, open squares, street crossings, angles and curves in the designs adopted by the Garden Suburb Development Company, Hampstead; the Garden City Tenants' Cottages, Letchworth, Port Sunlight, and other towns is most valuable and instructive.

These books are well worth the study of those in authority in our cities and towns and will be of interest and value to architects and engineers.

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